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THE DECORATIVE STYLES—IV. THE BYZANTINE STYLE.

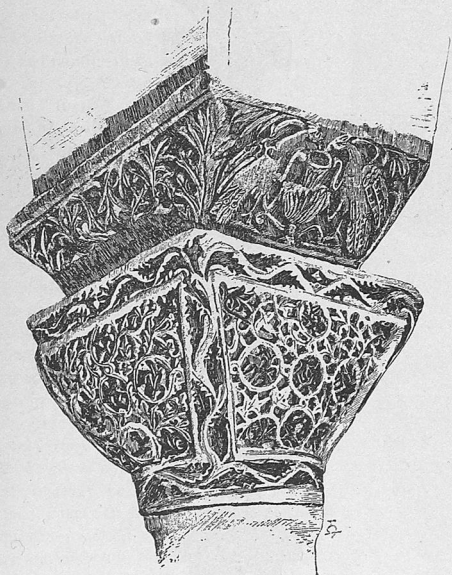
By PAUL ROUAIX.



BYZANTIUM, or Constantinople, succeeded to decadent Rome. The acme of Byzantine art was reached in the fifth century of the Christian era. In closer proximity with the East, Byzantium seems to have mingled in its style the spirit of Asia with that of Europe.

The first manifestation of Christianity in the arts, the Byzantine style is essentially liturgic and symbolical. The forms, and even the substances, are the fixed signs, literally speaking, or immutable expression of ideas and dogmas, as formerly in Egypt.

The architectural type goes beyond the Roman arcade, the cupola of the domes is spherical, like the heavenly vault of which it is a representation. The predominance of the sphere is everywhere noticeable, even in the relief of the polished gems



MARBLE CAPITAL. BYZANTINE STYLE.

and doublets which, set with peculiar prominence, are lavished in the ornamentation of goldsmith's work.

Where the spheroidal form does not find convenient applica-

tion its traces are still to be found in the circle; numerous round medallions, encircling the heads of various personages, are framed within the scrolls formed by the boughs of the mystic



MARBLE CAPITAL. BYZANTINE STYLE.

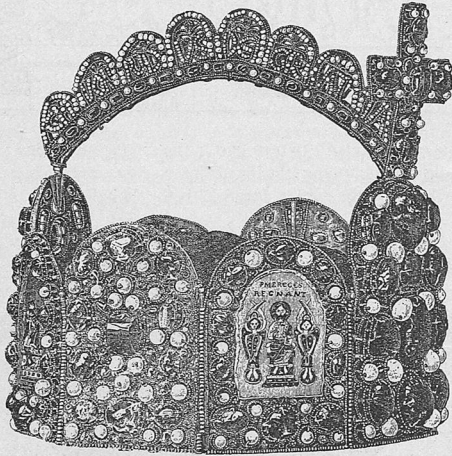
tree. The circular form seems to prevail even in objects naturally widely varying from it; the crosses are ordinarily susceptible of being circumscribed by a circle, and have equal branches. Quadrangular figures are likewise susceptible of the same treatment, and throughout the Byzantine style there has been an avoidance of verticals that would exceed the horizontals in length, whence it is found that its works have, as a whole, a squat or square appearance.

The column and the acanthus, remnants of Greco-Roman antiquity, underwent radical modifications in the Byzantine style. The column bore a heavy and broadly splayed capital on its dumpy shaft loaded with ornaments like embroidery. The Byzantine acanthus ceased to be a leaf, and was rather like a long ribbon cut out at intervals with hook-shaped indentations, and terminating with three-tooth-like projections after a series of convolutions, which seem to follow the circumferences of equal circles.

A love of ostentatious richness, of magnificence, characterizes

this style; the use of precious stones finds its application in wearing apparel as well as in goldsmith's work. Architecture itself manifests this pursuit of brilliancy. Splendid mosaics on gold grounds represent, on the inner surfaces of the cupolas, God and the saints in the effulgence of celestial glory.

In the Byzantine style Greek inscriptions, generally abridged,



CROWN OF THE HOLY ROMAN EMPIRE. BYZANTINE ART.

give upon the grounds the names of the personages represented. These inscriptions are generally written, not in a horizontal direction, but vertically, the letters being placed, not side by side, but one under the other. Abbreviation, which ultimately brings the monogram, is extensively employed. Christ is recognizable by the two Greek letters Alpha and Omega, in allusion to a passage of Holy Scripture.

The representation of the mode of benediction and adoration is characteristic of this style. The benediction is not given, as in the Latin liturgy, with the first three fingers of the raised hand, the other fingers being bent down; instead of this, the Byzantine style represents it as being given with the second, third and fifth fingers up; the thumb is folded and brought over upon the bent fourth finger, and the hand thus rudely forms the letters ICXC., the monogram of the Greek name of Christ. The adoration, in the Byzantine style, is a prostration of the personage, who kneels down, with the upper part of the body resting on the elbows, and does not join the hands.

In the representation of the Crucifixion, the Byzantine style is characterized by the drapery, which forms a sort of short skirt, and the four nails, instead of three, that secure the body to the cross, the feet being apart.

The Byzantine cloisonné enamels, beautiful ivories, the textile arts, the products of which were enriched with pearls, etc., and the miniatures of this style, are to be particularly noted.

FOR a Chicago stained glass window is a happy rendering of Mr. Will H. Low's Arcadia. The subject is a shepherd and shepherdess blithely skipping down a grassy slope. The faces of the two figures are painted, and with a delicacy and finish that can best be compared with the fine finish of miniature painting. There is no emphasis of color in the picture, which is kept light and silvery, but in the drapery of the figures there are some exquisite tints in brown, mingled with an iridescence that is among the happy accidents of the glass. The picture is set in a border of amber and greenish-yellow jewels.

CHINA FOR DECORATION.

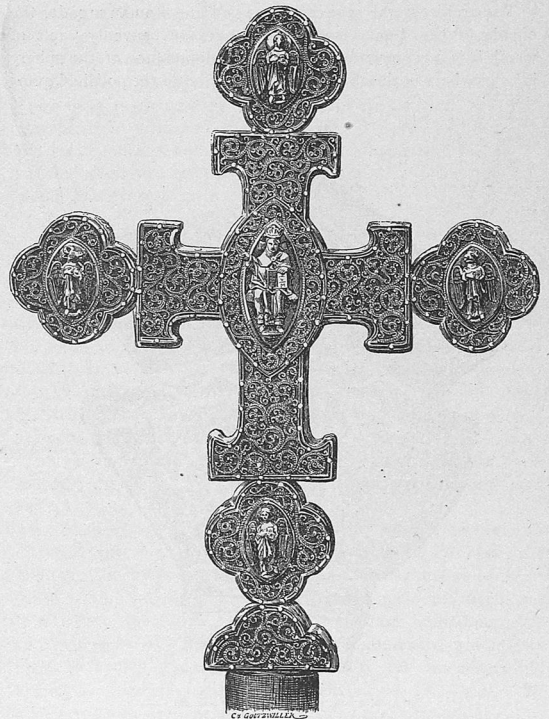
By EMMA HAYWOOD.



Novelties in undecorated china it seems there is no end. Various and dainty, indeed, are the numerous knickknacks offered to the artistic amateur for decoration, thereby supplying the means of making handsome presents for Christmas, New Year, birthday or wedding gifts, at a nominal cost, comparative to the value of the finished work, a value enhanced tenfold to the recipient, because of the labor of love undertaken for their especial benefit. Most of the novelties are imported, coming direct from French

and English manufactories, but even more costly than these are articles in a home product, the exquisite Belleek ware, manufactured at Trenton. It is, indeed, difficult to choose between the perfect specimens of the potter's art turned out in these home factories and the original Irish Belleek of world-wide renown.

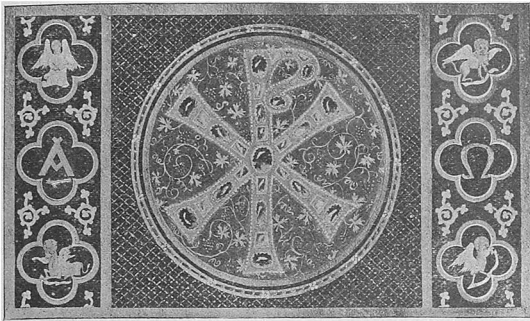
Among the novelties in Belleek are some charming inkstands, and one especially pretty, in which the ink-well, which is fixed on the pen-tray, resembles somewhat a water-lily bud; to complete the set for a writing table there is a rounded blotter with a handle, and holes pierced at each end for securing the blotting pad. There are also match-boxes in plenty, and small covered receptacles suitable for stamps. These can have brass mounts added, with hinges, if desired, in the same way that jewel caskets, of which there is a good choice, are sometimes finished.



CROSS IN SILVER FILIGREE. BYZANTINE ART.

One of these jewel-boxes is heart-shaped; others are oval or oblong. Any of the trifles named are suitable for the male sex.

For my lady's toilet there are scent sprays, bureau sets, pin-cushion cases, salve boxes of quaint shapes, brush and pin-trays in plenty. All the above designs have been lately added to the



BYZANTINE ALTAR FONT. DESIGNED BY MISS A. D. LAW.
NEW YORK SCHOOL OF APPLIED DESIGN FOR WOMEN.

already immense choice offered by the Trenton Belleek works for every imaginable purpose, both for table use and ornament.

From the other side we have a large assortment of elegant lamps of all sizes, for which there appears to be an ever-increasing demand. The lamps vary in shape and size, ranging from those no higher than a candlestick to the large size. These are rendered graceful in the extreme by being made so much taller than heretofore, for the squatty, broad shape in vogue for so long a time is no longer tolerated; for the most part the forms are simple, combining slender urns surmounted by a globe. The plain surface offers a tempting field for the decorator. In addition to lamps there are candelabras and candlesticks in plenty, some of them lending themselves specially to Dresden effects.

One pair of candlesticks match an elegant Dresden clock case fitted with a clock; the whole set is a marvel of cheapness, costing only \$7.50. There are several other clock cases, all fitted with clocks, from \$3 and upwards, most of them in raised patterns, so that very little labor suffices to decorate them. In addition to the time-pieces, made for standing on a shelf or bracket, we must not omit to mention the hanging clocks, for they are dainty in the extreme.

Picture and photograph frames come next in order, some on feet and some for hanging; they may be mounted with plush or velvet beyond the china, if preferred, or may be merely backed with the usual easel attachment. Some of the shapes are rounded, some square, some higher on one side than the other, like the Louis XIV. screens; others again are made double to hold a pair of cabinet-sized photographs. Then there are handsome umbrella stands, very reasonable; also umbrella handles of two kinds, round

knobs and crutch stick shape. We noticed also a charming fern case with an inner receptacle for planting the ferns, perforated with holes at the bottom for drainage. Quite a novelty, likewise, are the small table tops, square in shape, and generally mounted on a tripod in brass or bent iron work. Space will not serve to describe the infinite variety of tea, dinner and dessert sets—pitchers and bowls, besides extras of all kinds that go to make up a dainty table service, but one little tea set we cannot pass over. It consists of four pieces, tiny tray; sugar-basin, cream-jug, and one cup and saucer in English china; just the thing for an early morning or afternoon solitary cup of tea. Then there are tiny cups and saucers for dolls' tea parties; near to these were placed a beautiful set of dolls' furniture in Dresden style, somewhat expensive, by reason of its delicate workmanship.

In addition to the white ware there is quite a supply of china in the deep rich under-glaze blue of the color so familiar, in Crown Derby. This is intended specially for raised gold decoration; one sample tea-cup of a low, broad shape was left white inside. This had been slightly clouded with palest, shadowy blue, matching the deep blue in tone. Near the rim some tiny pink roses had been painted, intertwined with raised gold scroll-work to match the outside ornamentation; the effect was exquisite, combining richness with extreme daintiness.



BYZANTINE ARCH. DESIGNED BY MISS EMILY HOUSTON, NEW YORK SCHOOL
OF APPLIED DESIGN FOR WOMEN.